



**BASEMENT
SUBLET
ISSUE
#9**

**OCTOBER
2018**

THE BASEMENT SUBLET OF HORROR

MAGAZINE

**DEMOLITION
KITCHEN
PUBLICATION**



**CYNTHIA
ROTHROCK**



**KANSAS
MADE FILMS**

Geoff Husson and Randall Parker's

The Shortest Straw

ALSO:

THE FILMS OF LANCE HAYES

THE MONTAGE FILM SERIES

LOST PHOTOS FROM TOM LEAHY'S NIGHTMARE

THE INCREDIBLY STRANGE FILM SHOW



CYNTHIA ROTHROCK

THE BASEMENT SUBLET OF HORROR MAGAZINE

October 2018, Issue #9

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Brian Easterling - Butch R. Cleaver Inducted into the Horror Host Hall of Fame 2017

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Geoff Husson and Randall Parker

The Shortest Straw

By Ben Urish

Note: Information in this article comes from viewing the two edits and some raw footage of **The Shortage Straw**, past conversations with Randall Parker, and Jim Erickson, and a series of generous e-mail exchanges with Geoff Husson throughout 2017. My special thanks go to Nancy Wright and Joel Sanderson for their efforts in salvaging **The Shortest Straw**.

Readers of this magazine have been made well aware of the filmmakers and stories behind legendary independent Kansas film productions such as the now cult-classic **Carnival of Souls**, fan-favorite **The Beast From the Beginning of Time**, and the quirky **King Kung Fu**. But there are, of course, many other notable filmmakers and independent features made in Kansas that are now all but forgotten. The story of **The Shortest Straw** is one of the most intriguing.

By all accounts, Randall Parker was a unique, inquisitive, free-spirited, and very creative person. One of his greatest loves was photography and this led to cinematography. By the early 1960s, Parker was making a name for himself in the regional Wichita entertainment scene. His talents and drive led him to the local television stations **KAKE** and **KWCH**. These connections in turn led him to various commercial enterprises for sponsors of the stations, and eventually local producer Bob Waltersheid. Among many other projects, Parker was a cinematographer for Waltersheid's production, the aforementioned **King Kung Fu**. If needed, Parker could be a one-man



auteur, scripting, directing, shooting, editing, sound looping and even acting for the productions.

Parker is credited with all of that for what became the first nationally syndicated Pizza Hut commercial circa 1965. In the comically speeded-up film, a man orders pizza from his home and drives a miniature car to go pick it up, gathering a crowd of angry neighbors due to his clumsy driving on the way. They follow him home and devour his pizza, causing him to have to order and go retrieve more. Parker, a long-time fan of VW vans and buses, is the first neighbor encountered as he works on his VW and is rear-ended (his rear-end, not the VW's!) by the man going for the pizza.

Parker didn't limit himself to such activities merely in the Kansas market. Among other activities, for a while, he and his family toured the Pacific Northwest in an old converted school-bus making commercials on a free-lance basis. Parker was seldom without several projects running simultaneously. In addition to making commercials, he shot local events and parties in 16mm, sometimes using the footage shot



Randall Parker & VW bus, 2003



Parker's Kirby's Halloween Party footage

over several years to make constantly changing amateur narrative films, other times merely to document the proceedings. The best example of these latter types of films are his series of Kirby's Halloween party films. **Kirby's Beer Store** was (and of this article's composition, is) a small hipster bar across the street from Wichita State University that opened in 1972 and quickly became the spot frequented by professors, graduate students, and members of the Wichita alternative crowd. For several years in the 1970s and 1980s Parker would shoot footage at the bar during Halloween when most patrons were in elaborate

costumes. He would then return the next year, show the previous year's film, and shoot new footage of the current year.

Parker eventually found steady employment at Boeing, where among several duties he helped make in-house training films and other communications based productions. But he never stopped his other professional and personal creative activities, some of which are listed elsewhere in this issue, continuing to work on many film and other artistic projects until his death in 2006. But in 1967-1968, he and filmmaker Geoff Husson made an independent feature film, **The Shortest Straw**.



Parker's footage from Boeing Aircraft.



Geoff Husson

Husson is a writer/director/producer who went on to an extensive and successful media career, largely in the Australian and New Zealand television industry. But in the late 1960s he found himself operating in the Wichita art, music, and literary scene where he met Randall Parker. Husson wanted to direct a film to create a sort of practical prospectus of his skills. Husson wrote a script and presented it to Parker. But Parker had written a script of his own and Husson was convinced Parker's script was the one to go with, and it became **The Shortest Straw**.

On the surface, the black and white film is a WWII adventure story and character-study thriller as a man and woman in the French underground set explosives at a countryside bridge to blow-up a Nazi transport truck containing some unknown cargo of value to the Nazis. The couple bickers and come to terms with themselves and each other as they await the arrival of the truck. Beyond the plot, Parker intended his script to thematically explore existential ideas, with the plot's culmination veering into a big absurdist joke for the film's ending.

Kansan Rex Mahan is the leading man and Jane Robertson, the daughter of the then director of the Wichita Symphony, is the leading woman. Her sister, artist Joan Robertson, collaborated with filmmaker Wayne Sourbeer and is mentioned in the article on the **Montage film series** elsewhere in this publication.

There are many interesting aspects to the film, depending on which edit is viewed. For example, the opening of the film is briskly told all in visuals. Later, each of the two major characters has a fantasy sequence, shot on different film stock to help the fantasy element. There is also an intriguing rapidly edited nude scene featuring Robertson. And among other notable elements in the film, one of the best moments has the couple distracted and not noticing when members of the Nazi high command pause on the bridge.

Parker had scouted locations and taken some preliminary stills. Both Husson and Parker had connections to the Wichita Community Theater, directed by Mary Jane Teale. Her son, Lee Woodward invested \$12,500 in the production. Mutual friends in the local art and broadcasting scene made up the minimal crew and cast. Husson reports that he and Parker worked well together during pre-production and the shoot. Key shooting at the bridge took a little more than two weeks. Husson blocked performances, coached the actors and is credited as the director. But Husson states that both he and Parker as cinematographer lined up the shots and that Parker had "a great eye."



Husson relates that they had a serious falling out once it came time to edit the film, especially regarding the ending. Parker was more concerned with getting his script's existential message across, a message Husson states he may not have quite understood at the time. Husson was aiming for a film running less than hour, making the film potentially marketable for then-popular double-bills or for an hour-long television slot.

Husson edited a taut 55-minute version and it had its debut at the Wilner Auditorium at Wichita State University. Unfortunately, tragedy struck as the lead male actor of the film, Rex Mahan, was injured in a motorbike accident on the way to the film's premiere, dying soon after. The dark irony was not lost on the filmmakers. Years later a still shaken Parker told me how disturbing it was that Mahan would die that way, since in the film his character states his one joy would be to own a special motorbike, and the film's key existential joke revolves around a motorbike.



Husson shopped his edit of the film around the entertainment industry centers of the USA and England to no avail. Soon after, Parker created his own edit of 83-minutes and tried to get it shown on regional television, also to no avail. Not satisfied that his existential message was clear enough, Parker shot a prologue sequence in the early 1970s, but never edited it into his version of the film. Parker's version was shown at least twice, once at The Marple Theater in downtown Wichita in the late 1970s and once at the Campus Activities Center Theater on the Wichita State University campus in the mid-1980s. At the later screening it was shown along with some of his favorite regional commercials he had made in the 1960s and 1970s to a positive audience response, if memory serves.

While the film is certainly a curio in Kansas' media history, it does have one aspect that grants it minor notoriety in popular culture history---not in cinema, but in music. The music in the film was composed and performed by a group named The Serfs. The Serfs were a blues-based folk-rock band and their music for **The Shortest Straw** is all of that plus an influence of jazz.



The Serfs released one album within a year of the film's completion, but that is not what gains the film its second-hand fame. Nor is it that The Serfs' member Lane Tietgen went on to achieve a cult status as a jazz-folk composer and performer. Or that Mike Finnigan, another member of The Serfs, has had a lengthy recording and performing career both as a charting front man and as a sideman for a near endless list of music notables. Instead, it is the fact that members of The Serfs appear on Jimi Hendrix's classic 1968 album **Electric Ladyland**.

Parker kept hoping his version of the film could be cleaned up, image corrected, re-synced, his prologue added, and that it would gain some release of some kind. Husson, perhaps too harshly, dismisses the film as his "sorely lacking.... disastrous entry" into media making but expressed his belief that



just for personal satisfaction, he wishes he could re-edit the film to correct some of its rough spots and restore some of what Parker retained but that he had cut.



Parker's dream likely died with him but the all-but-forgotten film in both edits and Parker's prologue footage can be viewed at archive.org by any so inclined and interested. Like Randall Parker himself, it remains an intriguing footnote in Kansas's film history and deserves to be remembered, along with the other projects Parker initiated or took part in.

Note: Both Geoff Husson and Randall Parker's edit versions of **The Shortest Straw** are available for viewing at **The Internet Archive** under **Demolition Kitchen Video**.



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A Brief Story About Randall Parker from Nancy Wright

Nancy Wright was Randall Parker's long-time girlfriend, most all of his films were stored at her home. After Randall passed away, film historian Ben Urish, who knew Parker and had seen his films, contacted Nancy about archiving the films. After a number of years of keeping in contact with Nancy, he asked what happened to the films since Parker's death. She said that the films were still stored at her house and that she wanted them to be preserved somewhere. When Ben was visiting Wichita he stopped by her house to pick up the films and chat with her about Parker. The films were brought to Demolition Kitchen Video in Lawrence where we've been transferring them to digital video ever since. Here is a brief story that Ben recorded with Nancy about Randall Parker. The following was transcribed from a video clip shot by Ben Urish of Nancy's story:



Well after Randall died, someone that he worked with at Boeing Aircraft in Wichita, told me this story. At one point in Randall's career at Boeing, they decided they wanted some manufacturing firm in Germany to create some machinery to stamp out or mash out airplane parts. But, nobody knew what this type of machine would look like, so people at Boeing approached Randall and said "Here guy, design something that will make these airplane parts!" So, Randall did and the guys from Germany took Randall's drawing plans back to Germany with them. They did actually create this machinery that made the specialized parts for Boeing. Then years later, the same German firm decided they wanted to do more work for Boeing, for the money, of course. So they approached Boeing and they said that they do wonderful work in Germany and how they were going to show Boeing how they created this wonderful machinery from these drawing plans. Of course what they presented back to Boeing was Parker's original plans.



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To
Ben!
Love Always
Cynthia Rothrock

CYNTHIA ROTHROCK

**Five-Time World Champion
Martial Artist & Action Movie Star**

An Interview by Ben Urish

It seems that when it comes to action/adventure films starring women we seem to always be re-inventing the wheel. Several reviews were compelled to mention that **Atomic Blonde** was the first big-budget mainstream Hollywood action/adventure film to star a woman. Well, that's true, but only if you have very narrow definitions of "first" "big-budget" "mainstream" "Hollywood" and "action/adventure." It was said about *Salt* in 2010 and has been said frequently all the way back to **The Perils of Pauline**, released in 1914 and starring Pearl White. And probably even some films before that.

The comments reminded your editor/publisher of a short Q & A this author conducted with Martial Artist and actress/producer Cynthia Rothrock in 1995. At the time some colleagues and I were producing a 'zine called **Liminal** and were preparing an issue on Women and Violence, real and fictional, and the Rothrock material was for that issue. Since Rothrock's brief comments still seem relevant (sadly) we reprint them here.

The Q & A was done by mail. Rothrock holds seven Black Belts. Among her many competitive titles she is five times World Champion in Forms and Weapons. She began making films in 1985 and stopped in 2004 to raise her daughter. She then returned to film making in 2014.

Urish: Many would consider the various forms of martial arts "*violent*."

Rothrock: I don't find anything violent about learning to defend yourself.

Urish: How hard has it been for you to establish yourself as a woman "*action star*?"

Rothrock: Very hard, that's why I haven't been able to get a studio picture yet. (As of January 1996)

Urish: What gender-related difficulties have you encountered?

Rothrock: They (producers) still feel women don't sell.

Urish: I know you have lots of female fans. What do you think they like about your characters and films?

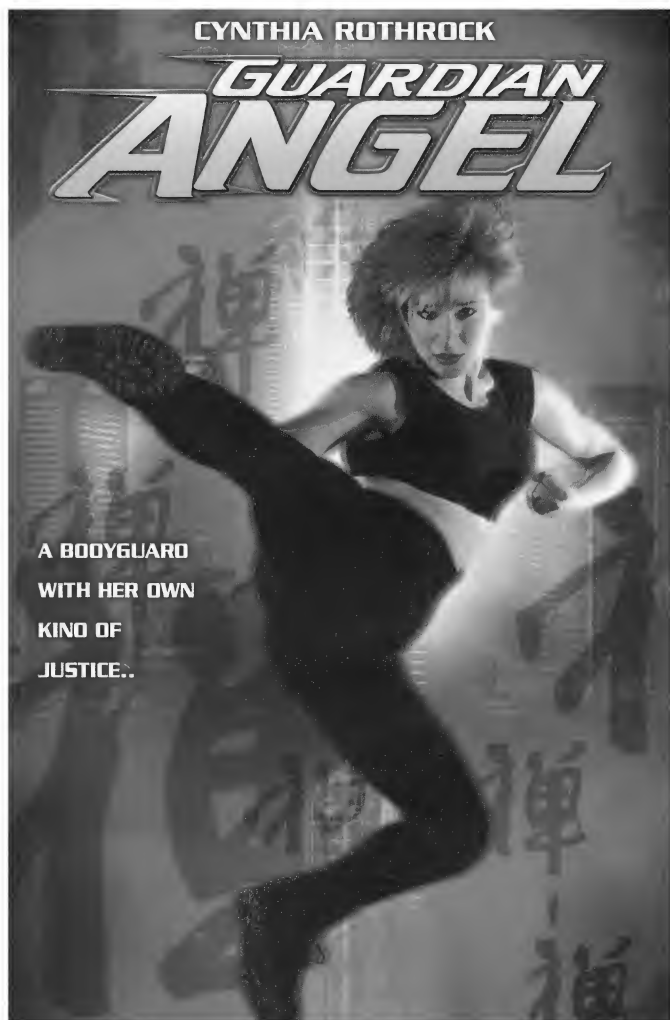
Rothrock: That they (women) are not the victim anymore. That women are strong and confident yet still feminine and don't have to depend on a man to protect them.

Urish: What sort of roles have you played?

Rothrock: Mostly cops, serious about the job.

Urish: What sort of roles do you want to play? Why?

Rothrock: A cartoon or comic character—it would be different, and fun.



Urish: Our culture has long considered it "*unladylike*" to be aggressive (physically and other ways). Do you see this as changing?

Rothrock: Yes, its the '90s.

Urish: Slapstick and physical comedy have also been termed "*unladylike*," and "*too violent*." The **Fast Getaway** films have a dose of humor—but have you thought of doing "action slapstick" along the lines of Jackie Chan or something?

Rothrock: I like comedy, but "*action slapstick*" is a bit over the top for me.

Urish: "Dangerous" and "sexy" often go together, and you frequently play dangerous characters in your films. Also, the physical nature of your work and persona adds emphasis to your body. Do you think of (and what do you think of) the "sex symbol" aspect of your screen presence?

Rothrock: If someone finds me sexy, great.

Urish: The photos in **Femme Fatale** were not of the "*dangerous woman*" kind while most of your film work is. What has the response been?

Rothrock: Overwhelmingly positive.

Urish: A few of your co-stars (Billy Zane, Ricard Norton) turn up on Chuck Norris' **Walker:**

Texas Ranger series. Any plans for you to do a guest shot?

Rothrock: My agent was told "*Chuck doesn't beat up women*".

Urish: I saw an interview in **The Deadliest Art** where you said you like to use weapons. Could you elaborate as to why, what sort of weapons, etc?

Rothrock: I like swords, hookswords, 3-sectional staff, whips... They are beautiful to watch, while at the same time dangerous.

Urish: How do you feel about women committing violence in films? In terms of presentation, motivation, etc.?

Rothrock: Films are for entertainment only.

Urish: Some see representations of female physical strength as a move towards female empowerment and equality. Do you?

Rothrock: Yes.

Urish: In my opinion, there often isn't enough "Cynthia Rothrock" in a "*Cynthia Rothrock movie*." You often have a male co-star who gets equal or even more screen time. Why?

Rothrock: Same old story, I'm a woman.

Urish: What was it like shooting your Hong Kong films?

Rothrock: The Hong Kong films were very difficult. There were long hours, many stunts, many fight scenes, and no script.

Urish: It is very easy to spot stunt doubles twirling and spinning through the air on some of your earlier films. How do you decide between what stunts you feel you can/can't or will/won't do?

Rothrock: The doubles in the Hong Kong films were mostly men, that sort of stunt action is what the Asian audiences like. In most of my American films I do everything.

Urish: Have you been challenged to "*prove*" your martial arts ability, as some male stars have said they were?

Rothrock: No----women are treated differently when someone knows they know martial arts.

Urish: What happens when you are recognized by your "*public*?"

Rothrock: Usually they just ask questions, or would like an autograph.

Urish: Do you see yourself as a violent person?

Rothrock: No! What is a violent person? Surely not someone defending themselves.



Urish: Is there a difference between violence committed by a man and violence committed by a woman?

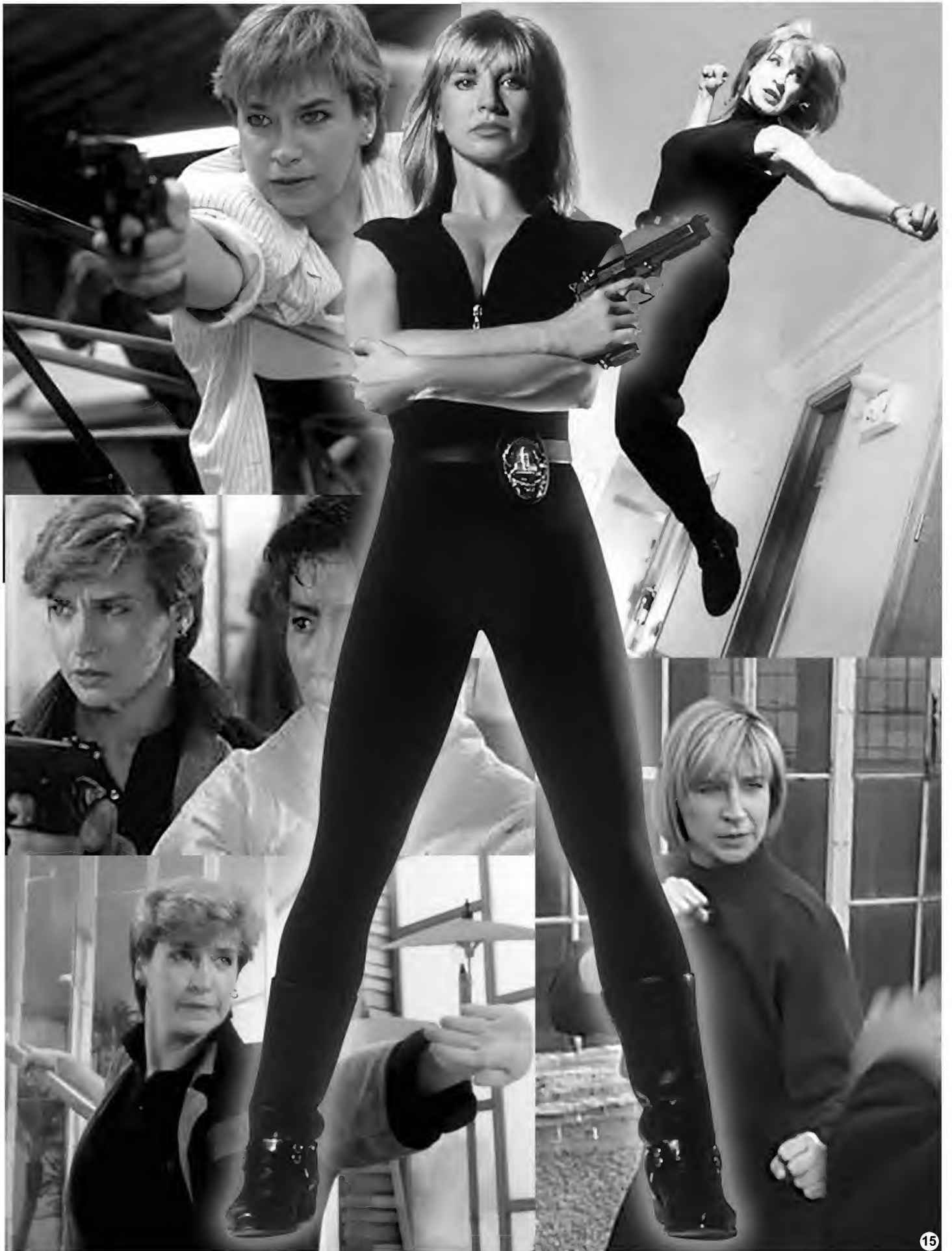
Rothrock: No, no difference.

Urish: Where do you see the future of women action stars going, and why do you think its headed there?

Rothrock: Sorry to say it's not that positive.

Thelma and Louise made money. So producers thought "Okay, maybe women action stars can sell. "Then Sharon Stone does an action film, which flops, and the situation is back to "*Let's use a man.*"





CYNTHIA ROTHROCK STATS

Stats:

Born: 08-03-1957

Birthplace: Wilmington, Delaware

Nickname: Queen of Martial Arts

Listed: The Black Belt Hall of Fame and Inside Kung-Fu Hall of Fame.

Website: www.cynthiarothrock.org

Rothrock has black belts in:

- Tang Soo Do
- Taekwondo
- Karate
- Eagle Claw
- Wu Shu
- Northern Shaolin
- Pai Lum Tao Kung Fu

She received her 7th degree black belt in Tang Soo Do Moo Duk Kwan in 2011.

Rothrock is an expert in these Chinese weapons:

- Staff
- Three Sectioned Staff
- Chinese Iron Fan
- Chinese Nine-section
- Steel Whip Chain
- Chinese Double Broad Swords
- Okinawan Kobudo Weapons
- Japanese Bugei Weapons

Rothrock is also listed in:

- The Martial Arts Gallery of Fame
- Martial Arts, Traditions, History, People
- The Martial Arts Sourcebook
- and dozens of other historical reference books of martial significance.

She posed on the cover of many martial arts magazines and there are more than 300 stories and articles about her in national and international magazines.

Cynthia Rothrock's Films:

Death Fighter (2017)
Role/appearance: Valerie

A Doggone Hollywood (2017)
Role/appearance: Mom in Car

Star Raiders: The Adventures of Saber Raine (2016)

Role/appearance: Kandra Syn

Mr and Mrs Smit (TV Series) (2016)

Role/appearance: Boss Lady

Asian Ghost Story (2016)

Role/appearance: The Narrator (voice)

Beyond the Game (2016)

Showdown in Manila (2016)

Role/appearance: Haines

Fury of the Fist and the Golden Fleece (2016)

Role/appearance: Counter Attendant

The Martial Arts Kid (2015)

Role/appearance: Cindy

Mercenaries (2014)

Role/appearance: Mona

Badass Showdown (2013)

Role/appearance: Ivy

Santa's Summer House (2012)

Role/appearance: Nanna

Lost Bullet (2007)

Role/appearance: Cynthia

Sci-Fighter (2004)

Role/appearance: Sally Kirk / The White Dragon

Outside the Law (2002)

Role/appearance: Julie Cosgrove

Redemption (Video) (2002)

Role/appearance: Erin Murphy

Manhattan Chase (2000)

Role/appearance: Nancy

Tiger Claws III (2000)

Role/appearance: Linda Masterson

The Hostage (1998)

Night Vision (1997)

Role/appearance: Kristin O'Connor

CYNTHIA ROTHROCK FILMS

Deep Cover (1997)

Role/appearance: FBI special agent Kate Mason

The Dukes of Hazzard: Reunion!

(TV Movie, 1997)

Role/appearance: Bertha Jo

Hercules: The Legendary Journeys

(TV Series, 1996)

Role/appearance: Enforcer II

Not Fade Away (1996)

Role/appearance: Enforcer II

Sworn to Justice 1996

Role/appearance: Janna

Tiger Claws II 1996

Role/appearance: Linda Masterson

Eye for an Eye 1996

Role/appearance: Martial Arts Instructor

Fatal Passion 1995

Role/appearance: Laurel

Guardian Angel (Video, 1994)

Role/appearance: McKay

Fast Getaway II (Video, 1994)

Role/appearance: Lily

Undefeatable (1993)

Role/appearance: Kristi Jones

Lady Dragon 2 (1993)

Role/appearance: Susan 'The Golden Angel'
Morgan

Irresistible Force (TV Movie, 1993)

Role/appearance: Charlotte Heller

Rage and Honor II (1993)

Role/appearance: Kris Fairchild

Honor and Glory (1993)

Role/appearance: Tracey Pride

Rage and Honor (1992)

Role/appearance: Kris Fairchild

Lady Dragon (1992)

Role/appearance: Kathy Gallagher

Angel of Fury (1992)

Role/appearance: Nancy Bolan

Tiger Claws (1991)

Role/appearance: Linda Masterson

Martial Law II: Undercover

(Video, 1991)

Role/appearance: Billie Blake

Fast Getaway (Video, 1991)

Role/appearance: Lilly

No Witnesses (1990)

Tai yang zhi zi (1990)

Role/appearance: Bencheuk

Martial Law (Video, 1990)

Role/appearance: Billie Blake

China O'Brien II (Video, 1990)

Role/appearance: China O'Brien

China O'Brien (1990)

Role/appearance: China O'Brien

Miao tan shuang long (1989)

Role/appearance: Inspector Cindy

Female Reporter (1989)

Role/appearance: Cindy

Jungle Heat (1988)

Rapid Fire (1988)

Top Squad (1988)

Role/appearance: Madam Law

No Retreat, No Surrender 2 (1987)

Role/appearance: Terry

Fight to Win (1987)

Role/appearance: Sensei Lauren

Above the Law (1986)

Role/appearance: Cindy Si / Sandy Jones

Magic Crystal (1986)

Role/appearance: Cindy Morgan

Shanghai Express (1986)

Role/appearance: Mountain Bandit

24 Hours to Midnight (1985)

Role/appearance: Devon Grady

Yes, Madam! (1985)

Role/appearance: Inspector Carrie Morris

CONVENTION STOPS 2016 FREE STATE COMICON



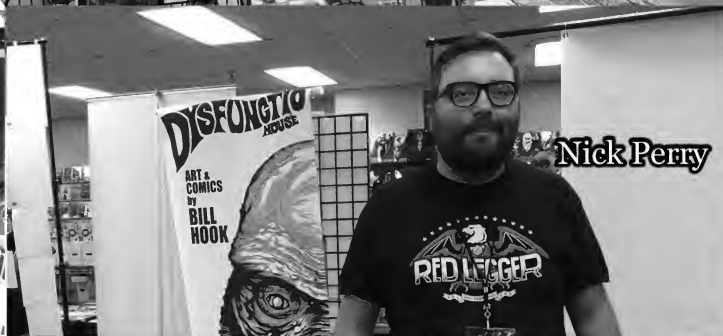
Ande Parks



Kyle Strahm



Greg Smallwood



Nick Perry



Kelsey Wroten



Craig Klotz
(Event Producer)

THE MONTAGE SERIES

By Ben Urish



Beginning in 1951 Wichita, Kansas had a vibrant and adventurous film society. **The Wichita Film Society** (WFS) was a focal point for those interested in the cinema arts and was both an institution of education, exhibition, and a hub for other aspects of the local art and theater scenes.

By the late 1950s the WFS had several members and frequent patrons who wanted to make films of their own and in 1959, three of them formed **Montage Productions**, named after their interest in the films (and film theories) of Sergei Eisenstein and V.I Pudovkin. The films in the series eventually were tied together by two broad and broadly defined attributes: 1) they were about people or places (or both) in Kansas, and 2) the films were artistic representations about other artistic representations. The series lasted until 1965 by which time the members' careers took them away from Wichita and each other. Each film had its premiere at a WFS screening. Credits as they appear in the films and a brief synopsis of the films are printed below.

In the early and mid-1980s I researched the history of **The Wichita Film Society** and as a result came across the information about the **Montage** films written here. Through other local filmmakers and former **WFS** members I was able to get in touch with Corban LePell, Wayne Sourbeer, Richard Wright, and Bruce Conner. They shared their memories and insights and either loaned me copies of their films or told me where to find them. Eventually the **WFS** re-screened their films for the public along with more recent films by local filmmakers.

I then got the idea to try and finish their unfinished works, and began to read up on the town of Nicodemus, the subject of one of their unfinished **Montage Productions**. Soon however, I decided to make a film of my own, in more or less the same style that they had used. That film is listed here as well.

The leader of **Montage Productions** was Wayne Sourbeer, who later went on to be a noted photographer and to make several award-winning documentaries and other films, as well as building a successful career at **PBS**. His awards included winning an **Emmy**. When contacted in the early 1980s he related that he had made the film **Starry Night**, about the noted Van Gogh painting and he reported that he thought of it as being "**Montage-like**" in form and purpose.



Wayne Sourbeer

The other two members were Richard Meyer and Richard Grove. In addition to their work with the **WFS** and **Montage Productions** they began a film class, assisted other local filmmakers, and even started another alternative film series at a local Wichita theater with university professor Walter Merrill who was a major supporter of both the **Montage** group and the film and art scene in Wichita. Meyer went into television work eventually being a station director while Grove ran various art museums and became a museum Education Specialist for the U.S. Office of Education. He often instituted film programs as part of his work.

Paint and Painter (1959)

A film by Wayne D. Sourbeer

Painter: Corban LePell

Music: Marvin Granostaff

Editor: Mel Witrogen

Sound: Larry Albright

The film examines the relationship between the artist, his inspiration and subject, and his creative process. At the same time, the viewer is aware that a similar examination is being done for the film itself. The artist featured is Corban LePell, a friend of the filmmakers, who became a successful professional artist and who started the Wichita State literary magazine **Mikrokosmos**.

Montage II: Ephemeral Blue (1960)

Written by Charles Plymell

Music: David Levenson

Voice: Richard Grove

Sound: Jim Kramer

Cast: Dee LaVelle, Brad

Hammond, LaVona

Spencer, Dorothy Sourbeer

Direction and Photography by

Wayne D. Sourbeer

A series of eclectic images, built upon a Beat poem by Wichita native Charles Plymell who published several volumes of poetry and the memoir **Last of The Moccasins**. The images include a woman in black being hoisted by a pumping oil derrick, a businessman who lives in a coffin, childbirth, and much more. Sourbeer told me that Plymell was going through a tough time and was bolstered by his participation in the film. Some of the poetry is quite striking and some of the images are very memorable. So memorable in fact, that while researching the series in the early 1980s my mentioning this film to people who hadn't seen it for over twenty years spurred accurate recollections of its content.



Bruce Conner



Montage III: Untitled (circa 1961)

Nearly completed, but never shown publicly, this film shows country scenes of the prairie flatlands of Kansas and the foothills and mountains of the Colorado Rockies, contrasting their beauties. Sourbeer told me that the group lacked enthusiasm for the footage, and there were expectations to shoot more footage and complete it. That never happened, but as a result of the plans to do so, its designation as the third **Montage** film was retained when the group made their next film.

Montage IV: The Garden of Eden (1962)

Narration taken from the writings of

S. P. Dinsmoor

Sound: James Kramer

Music: Jean Eichelberger Ivey

Graphics: Ted T. Young

Voice: Guy Gebhardt

A film by Richard Grove, Richard J. Meyer, Wayne Sourbeer



This film is a look at the eccentric and weird cement statuary created by S. P. Dinsmoor in Lucas, Kansas with narration taken from his equally eccentric writing. It was filmed in winter when the statues were overgrown and covered with bare shrubbery and leafless vines, adding another dose of ornate eeriness to them.

Jean Eichelberger Ivey created the music for this and the next **Montage** production. Soon after these films she gained a reputation as a major composer of modern orchestral and electronic music.

Montage V: How To Play Pinball (1963)

Music: Jean Eichelberger Ivey

Titles: Wilbur R. Elsea

Film: Wayne D. Sourbeer

A kaleidoscopic whirl of imagery from pinball machine art, presented in true montage fashion with rapid editing, overlapping dissolves, and off-center camera angles. It also features a score by noted composer Jean Eichelberger Ivey. The film ends, sadly one supposes, with a big TILT.



Montage VI: Nicodemus (1964)

Researched, planned and scouted but never shot, this was to be about the Kansas town settled by former slaves as it looked in 1964, with narration taken from historical accounts about the town along with personal memoirs and diary extracts. This would likely have made the film similar in form to **Montage IV: The Garden of Eden**.

Mass: A Metaliturgy (1962)

By Joan Robertson (with
Wayne Sourbeer, uncredited)
Music: Donald Erb

Though this film is not technically in the **Montage** series, Sourbeer reported that this film was a collaboration between him and actress/artist Joan Robertson. She was making the film as part of a class project and art exhibition. Sourbeer is not credited, but the film has similarities to the **Montage** series film and the playful early Dada films. It is a series of images shot around a scrap yard, with Robertson interacting with some of the objects there. Unlike the **Montage films** all of which are in color, this film is black and white. Robertson's sister Jane was also an actress and the female lead of the Wichita independent film **The Shortest Straw** (1968).



Palacky: Montage VII (1986)

A Film By Ben Urish
Photography By Rob McHenry,
Scott Phillips
Music By Joel Sanderson
Editing Assistant: Milton R.
Machuka

Inspired by and meant to honor the filmmakers and films of the original **Montage** series, this film examines a Bohemian cemetery in Western Kansas. Photographer Rob McHenry and then-future scenarist and novelist Scott Phillips each did some of the cinematography. I suggested ideas for it, and the music score was composed and performed by mixed/multi-media artist Joel Sanderson.



Some of the films in this article are available for public viewing on The Internet Archive
at **Demolition Kitchen Video**: <https://archive.org/details/demolitionkitchenvideo>



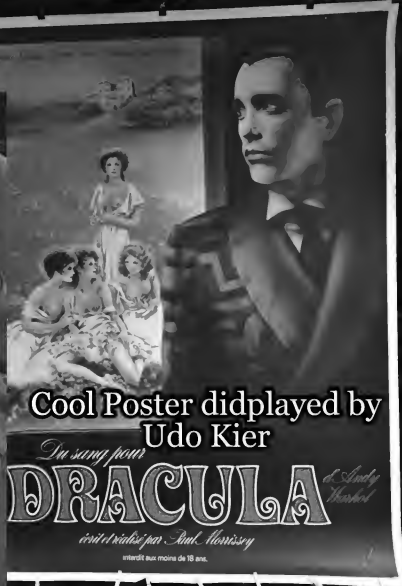
CONVENTION STOPS 2017 HORRORHOUND WEEKEND



Kurando Mitsutake



Dario Argento
(Director)



Cool Poster displayed by
Udo Kier



Frank Henenlotter
(Director)



Claudio Simonetti
(Composer)



Udo Kier
(Actor)



The Hills Have Eyes Panel
Dee Wallace & Michael Berryman



Actors from Westworld & Game of Thrones
(Jeff Daniel Phillips & Richard Brake)

The Films of Lance Hayes

The Cullen/Hayes 1950s Film Fest 1954 - 1959

Running time, 1:49:00

A collection of short films where Lance began to learn movie making skills and language. His emphasis when he taught "*Cinematography*" at Wichita State University was always in working on projects. "One learns more by doing, more than any other way. Watching others' work comes in second. Lectures and books make up the rest." Lance explained that these shorts could be considered as "*Amateur Night*," but they were shot during the 1950s, when even most studio products were much more naive, both in content and technique. He produced this as a compilation project to S-VHS in 1992, adding comments, music, and sound effects. He updated the project again when it converted it to digital, in 2015.

La Dolt's Vita, 1962

Running time - 08:30

This film was made as Lance's final project in Dr. Bruce Linton's "*Cinematography*" class, during his first semester in graduate school, majoring in Radio-TV-Film. It stars Hoite Caston, who was then a senior at The University of Kansas. He later went on to work for **Centron Films** in Lawrence, followed by producing story segments for **Not Necessarily the News**, for HBO. He also directed a Hollywood feature film, **The Dirt Bike Kid**, starring that kid who played "*Ralphie*" in **Christmas Story**.

The Black Cat, 1963

Running time - 22:30

In the spring of 1963, Lance was enrolled in the first "*Film History*" class ever taught at The University of Kansas. The students were given a choice, they could write a paper or make a film



Soldiers of Fortune





He petitioned the instructor Dr. Linton, head of the Radio-TV-Film Department, to back his film so he could shoot it on 16mm, but he either didn't have the budget or he thought that the project would never be completed. Instead, Lance shot on regular 8mm film (this was a year before the introduction of Super 8). He bought a new Kodak projector that could record and playback audio from a magnetic stripe along the edge of the film. There was no way available to shoot sync sound, so he planned to dub it. He wrote the script in a "*Playwriting*" class, taught by Dr. William R. Reardon, Lance

called him "*a fantastic man*" at the University. For "*Film History*," he made a complete storyboard and then set about shooting the project. The actors were all University of Kansas theatre students, and Hoite Caston again had a role in the project, a bit part. By the end of that year he was able to show it to the involved faculty, receiving an "A," and Dr. Linton told me he wished he'd allowed me to shoot it on 16mm. A friend and experienced audio engineer at Butler cleaned up the 47-year old magnetic track for the DVD edition of the film.

I Love You, 1969-1970

Running time - 17:30



Lance calls this his "*Art Film*," which you would have seen in the "*Intro to Film Studies*" class he taught at WSU. Kent Audio/Visual transferred the 16mm film to an S-VHS version. You can read more about this film in the BSOH interview with Lance Hayes in issue #6.



Feature Films: Made in Kansas

By Ben Urish and Joel Sanderson

Though many feature films have been set in Kansas, significantly fewer have actually been shot there. This may not be a complete list, just films our readers may enjoy checking out for the Kansas scenery. Originally, we started adding in film shorts made in Kansas, but if you include Centron Films, Kansas Cities Calvin Films, or early Disney works, the list became too lengthy and difficult to research. **Note:** some of the film synopsis are based on those posted on the Internet Movie Database.

Wait Till the Sun Shines, Nellie (1952)

Directed by Henry King

At the 50th anniversary of his town's founding, the town's first barber recalls his long-dead, spirited bride and the flaw in his own character that helped bring about her loss and others. Filmed in Hutchinson, Pretty Prairie, and Castleton.

Picnic (1955)

A serious social-drama based on the famous play of the same name that has earned its reputation as a classic. Though key indoor scenes were shot in the Hollywood studios, there are many outdoor scenes and they were shot in Kansas. The cities include Sterling, Nickerson, Halstead, and Salina. Any Kansan will easily recognize the terrain.

The Delinquents (1957)

Directed by Robert Altman

A frustrated young man, separated from his younger girlfriend, gets involved in a juvenile gang. Alfred Hitchcock was impressed with this film. As a result, Robert Altman was hired to direct episodes of Hitchcock's TV series Alfred Hitchcock Presents (1955).

Carnival of Souls (1962)

This film is well known to readers of this publication. Shot in and around Lawrence and Lecompton. (more extensive coverage in BSOH magazine issue #7)

The Beast From The Beginning of Time (1965)

A local legendary horror favorite with many Wichita television personalities including Tom Leahy Jr., John Froom, and the perennial Dick Welsbacher. (more extensive coverage in BSOH magazine issue #3)

In Cold Blood (1967)

Directed by Richard Brooks



After a botched robbery results in the brutal murder of a rural family, two drifters elude police, in the end coming to terms with their own mortality and the repercussions of their vile atrocity. Five students from the University of Kansas' theater department got roles. Filmed at several locations, including a half-dozen in Kansas.

The Shortest Straw (1968)

Filmmaker Geoff Husson teamed with Randall Parker to make this existential thriller set during World War II. Husson later had a lengthy and successful career in Australian television. The film includes an appearance of Wichita favorite Jim Erickson whose character is knocked out and dragged off-screen, prompting Erickson to note that his boots were on screen longer than the rest of him and that they gave "a remarkable performance, for a pair of boots." See more about Randall Parker and this film elsewhere in this issue. (more info in this issue, page 05)

The Gypsy Moths (1969)

Not a hit when released, this film has become a cult favorite. Outdoor scenes were shot in and around Benton, with some scenes done in Emporia and Wichita. Wichita dancer/actress Patti Wright who appears as a Go-Go dancer in the film and later became an adult film star (Patty Plenty/Patty Please), told me the street scenes outside the club were shot in Kansas, but the indoor was an exact recreation of the Wichita club built on a Hollywood stage.

Ride The Hot Wind (1971)

A low-budget Biker-Revenge film from Dodge City native Duke Kelly, shot in various locations including parts of Kansas. Starring Tommy Kirk, the film is currently (2017) available for streaming from Amazon. Wichita legend Randy Parker worked both behind and in front of the camera on this.

Bad Company (1972)

Directed by Robert Benton
A god-fearing Ohio boy dodging the Civil War draft arrives in Jefferson City where he joins up with a hardscrabble group of like runaways heading west. The classic rock band Bad Company named itself after this film.

Prime Cut (1972)

Directed by Michael Ritchie - Featuring: Lee Marvin, Gene Hackman, Sissy Spacek
A vicious Kansas City slaughterhouse owner and his hick family are having a bloody "beef" with the Chicago crime syndicate over profits from their joint illegal operations. Top enforcer Nick Devlin is sent to straighten things out.

Kansas City Bomber (1972)

Directed by Jerrold Freedman - Raquel Welsh, Kevin McCarthy
Roller-derby skater K. C. Carr tries to balance her desire for a happy personal life and her dreams of stardom.

Paper Moon (1973)

Directed by Peter Bogdanovich
During the Great Depression, a con man finds himself saddled with a young girl who may or may not be his daughter, and the two forge an unlikely partnership.

Shoot It Black, Shoot It Blue (1974)

Directed by Dennis McGuire
A young black student accidentally films a crooked cop committing a murder. He then follows the cop around, filming more of his illegal activities.



My Name is Legend (1975)

The team (Kelly, Kirk, Parker) that brought you *Ride The Hot Wind* now brings you a faux Spaghetti Western. Supposedly some of this was shot in the old Dodge City Boot Hill theme park.

Linda Lovelace for President (1975)

Directed by Claudio Guzman

An intentionally campy film designed to capitalize on Linda Lovelace's sudden fame following **Deep Throat**, this film centers around Lovelace's fictional grass roots campaign to run for president. She makes a major rally stop at KU in Lawrence while touring the country with a rag-tag team of strange and wacky people. Hilarity supposedly ensues at every stop.

King Kung Fu (1976)

This notorious parody is another Wichita production well known to readers of this magazine. Our favorites Tom Leahy Jr., Tim McGill, Jim Erickson, and Randall Parker were involved.

Up the Academy (1980)

Directed by Robert Downey Sr.

This puber-comedy is a kind of mixture between **Animal House** and **Police Academy**. Four boys are sent, for different reasons, to the Sheldon R. Wienberg Military Academy. The life of discipline asks a lot of the four geeks. Of course these boys know how to make a party out of the hard times. Will they be "real men" after one year?

The Attic (1980)

This horror film was shot in Wichita. It includes many scenes of the downtown, the Marple Theater, the then-new Arkansas River bike-path, the interior of the then main city library, and other sites. Wichita acting legend Dick Welsbacher has a small role as a police detective and manages to be a highlight of the film.

Americana (1981)

Directed by David Carradine

In a small town in rural Kansas, a troubled veteran attempts to restore an old merry-go-round ride.

The Day After (1983)

Directed by Nicholas Meyer

A graphic, disturbing film about the effects of a devastating nuclear holocaust on small-town residents of eastern Kansas. The screen-writers chose to set the film mostly in Lawrence, Kansas, to dramatize how nuclear war would affect everyone. Over 2,000 Lawrence residents, including many University of Kansas students, were used as extras, and were paid \$50 to shave their heads bald and act as if they were dying of radiation sickness.

The Parade (1984)

Directed by Peter H. Hunt – Featuring: Michael Learned, Frederic Forrest, Rosanna Arquette

A made for TV drama shot in and around Sterling, Kansas. The supporting cast includes Wichita stalwarts Jim Erickson, Tim McGill, and Karla Burns, among others.

Night Screams (1987)

A more or less typical 1980s teen-slasher film, shot in and around Wichita. The Heights High football field and the nightclub Pogo's are easily spotted—and Dogs?, a music group that included a key member of Wichita one-hit-wonders The Clocks. Extras were hired from the acting classes at Wichita State University and one of them told me this rumor: The producer/writer had a limited amount of money (perhaps \$100,000.00) and cut a deal with a video company (or a chain of stores) that was in need of product. If an 80-minute



film could be delivered, he would be paid \$250,000.00, more than doubling his investment. Upon finishing the film, it was several minutes too short, so he bought the rights to a porno film and shot a quick scene where his leading couple are watching the porno film, with cutaways from the purchased film of a nude woman—porn star Seka—in the shower, all in an attempt to get his film to the required length. But it was still too short. So he edited in repeats of all the violent highlights during the credits. That did it; and he got the money. As of yet, he has never made another film.

Nice Girls Don't Explode (1987)

Directed by Chuck Martinez

April has a problem. Whenever she gets anything like passionate with a guy all sorts of things seem to spontaneously combust. The only men she meets more than once are firefighters. Actually, it's Mom's way of trying to keep her little girl to herself, but new boyfriend Andy is having none of such nonsense. So the heat's on. Unfortunately it's Fluffy the cat who keeps getting caught in the middle.

Murder Ordained (1987)

Directed by Mike Robe

Based on the true story of a bedroom-eyed Kansas preacher who decided that getting rid of his wife, and his secretary's husband, was the will of the Lord.

Cross of Fire (1989)

Directed by Paul Wendkos

Story of the rise and fall of 1920s' Ku Klux Klan leader D.C. Stephenson.

Where Pigeons Go to Die (1990)

Directed by Michael Landon

Sentimental drama about an aging man's fond reminiscences of his relationship with his grandfather in 1950 Midwest and the time they spent together raising racing pigeons.

Sarah Plain and Tall Trilogy (1991, 1993, 1999)

Directed by Glenn Jordan - Featuring: Glenn Close, Christopher Walden, Jack Palance

These Hallmark Hall of Fame TV specials based on a popular book series were shot at Cowtown in Wichita, as well as in the areas around Osage City and Emporia.

The Burden of Proof (1992)

Directed by Mike Robe - Featuring: Brian Dennehy

A lawyer who's still recuperating after the untimely death of his wife, must defend his probably dirty brother-in-law, a stockbroker under investigation. He discovers that everyone has dark secrets, including himself.

Darkness (1993)

Directed by Leif Jonker

This is another near-legendary film that is well known to our readers. It was shot in and around Augusta and Wichita.

Skylark (1993)

Directed by Joesph Sargent - Featuring: Glenn Close, Christopher Walken

Jacob's farm is in trouble from a severe drought. Jacob and Sarah begin to wonder if Sarah can stay, and what will happen to Jacob if she and the children have to leave the farm.

Kansas City (1996)

Directed by Robert Altman – Featuring: Jennifer Jason Leigh, Miranda Richardson, Harry Belafonte

Robert Altman's jazz-scored film explores themes of love, crime, race, and politics in 1930s Kansas City. Robert Altman grew up in Kansas City.

Stolen Women, Captured Hearts (1997)

Directed by Jerry London

In 1868 Kansas, a Lakota Sioux warrior stubbornly refuses to free the two white women he kidnapped, triggering a war between his tribe and General Custer's rescuing troops.

My Day In The Barrel (1998)

Directed by Jason Bailey

Wichita native Jason Bailey made a dozen quirky independent films in Wichita from 1996 to 2005, with this being considered one of the best. It is also streaming on Amazon as of 2017.

Kansas (1988)

Directed by David Stevens – Featuring: Matt Dillon, Andrew McCarthy

A young man returning home to attend a wedding hooks up with a drifter who turns out to be a violent bank robber. Before he knows it, the man finds himself involved in the robber's plans.

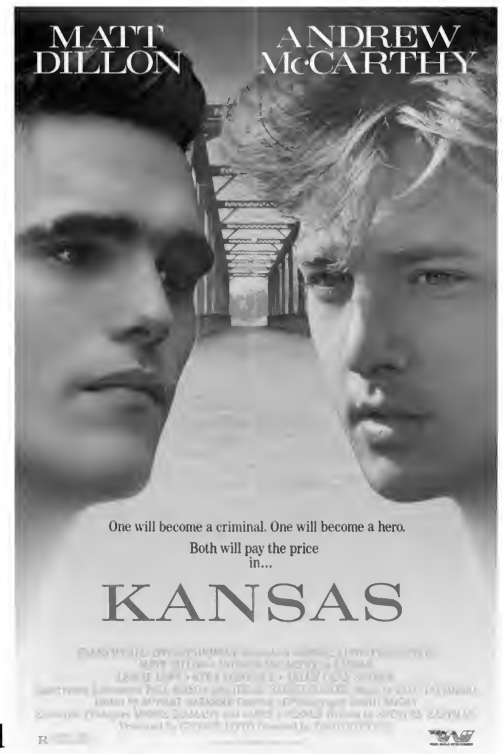
No Holds Barred (1989)

Directed by Thomas J. Wright - Featuring: Hulk Hogan
Rip is the World Wrestling Federation champion who is faithful to his fans and the network he wrestles for.

I Can Make You Love Me (1993)

Directed by Michael Switzer - Featuring: Richard Thomas, Brooke Shields

A beautiful young computer technician starting off her career in Silicon Valley during the Eighties, is stalked and harassed by a nerdy, dangerous and mentally-unstable colleague with a twisted obsession.



A Matter of Justice (1993)

Directed by Michael Switzer - Patty Duke, Martin Sheen
True story about the mother of a murder victim seeking to bring her son's widow to justice and gain custody of her granddaughter.

They've Taken Our Children: The Chowchilla Kidnapping (1993)

Directed by Vern Gillum - Featuring: Karl Malden
Three young men decide to make easy money by mass kidnapping. After careful preparations, they hijack the school bus and take 26 children and the driver as hostages. However, the bravery and the wit of the old driver could spoil their plan for the perfect crime.

Pep Squad (1998)

Directed by Steve Balderson
Set in and around a small town high school in Kansas, a prom queen, who blackmails them into rigging the election in her favor.

The Big Kahuna (1999)

Directed by John Swanbeck – Featuring: Kevin Spacey, Danny DeVito
The opening shots of this drama were filmed in Wichita.

Ride with the Devil (1999)

Directed by Ang Lee
Jake Roedel and Jack Bull Chiles are friends in Missouri when the Civil War starts. The Bushwhackers, led by men set on revenge, make a raid into Kansas. At nineteen, Jake is ill at ease with war. As his friends die one after another, he must decide where honor lies.

Ninth Street (1999)

Directed by Kevin Wilmott - Featuring: Martin Sheen, Isaac Hayes
 The inhabitants of a deteriorating section of 1968 Junction City, Kansas known as "Junk City" bemoan their existence and revel at the history of their neighborhood during its 1940s heydays when legendary jazz musicians regularly played its clubs. Martin Sheen also appears as a white minister who prefers the people in the area over his own congregation.

Dancing on the Moon (2003)

Directed by Rodrick Pocowatchit
 Three Native American friends get stranded on the road to a pow-wow.

An Easy Grand (2003)

Directed by Alec Joler & Ethan Shaftel
 Gabe, the new guy at the office, grudgingly accepts a thousand dollars to work overnight on short notice; but what he doesn't know could kill him.

MindField (2003)

Directed by Jason Bailey
 Chris McKay, a computer programmer for a shadowy government organization, makes a fatal mistake when he attempts to leave his work and begin a family with his wife Robyn.

Terminal Interface (2003)

Directed by David Yonally
 Reporter gets in over his head and involved with mysterious woman.

C.S.A.: The Confederate States of America (2004)

Directed by Kevin Wilmott
 Through the eyes of a British "documentary," this film takes a satirically humorous, and sometimes frightening, look at the history of an America where the South won the Civil War.

5 Conversations (2005)

Directed by Jason Bailey
 Five duets play out simultaneously in a bar, but are seen individually, revealing fascinating coincidences and similarities.

Sleepdancer (2005)

Directed by Rodrick Pocowatchit
 A half-Native American coroner's investigator unfolds the mystery of a mute Native American man who only finds solace from past tragedy when he dances in his sleep.

Firecracker (2005)

Directed by Steve Balderson – Featuring: Karen Black
 A young boy who lives in a dysfunctional home went to the carnival and met a singer. Shortly after, a murder took place. The town's sheriff is seeking answers.

Lenexa, 1 Mile (Full Count) (2006)

Directed by Jason Wiles
 The film tells the story of five childhood friends during their last summer together in Lenexa before going to college.

The Key (2008)

Directed by Michelle & Mickey Fridley
 Five friends descend on an abandoned building to shoot a documentary about its supposed haunted origins, but all is not as it seems.



The Battle of Bunker Hill (2008)

Directed by Kevin Wilmott

When former Wall Street executive Peter Salem is released from prison, he heads for the small town of Bunker Hill, Kansas, where his ex-wife and their children have started a new life.

Suspension (2008)

Directed by Alec Joler & Ethan Shaftel

Daniel loses his wife and son in a car accident. While slowly recovering from his injuries, he rebuilds his son's video camera that was destroyed in the crash.

All Roads Lead Home (2008)

Directed by Dennis Fallon – Featuring: Peter Coyote

The story is about a 12-year-old girl who loses her mother in an automobile accident. Her father struggles with the loss of his wife and trying to raise his young daughter who believes her father is partly responsible for her mother's death.

Rigged (2008)

Directed by Jonathan M. Dillon

In the seedy underground of illegal prizefighting, a corrupt boxing promoter is embroiled in a dangerous fight-fixing scheme with his female prizefighter.

The Only Good Indian (2009)

Directed by Kevin Wilmott

Set in Kansas during the early 1900s, a teen-aged Native American boy (newcomer Winter Fox Frank) is taken from his family and forced to attend a distant Indian "training" school to assimilate into White society.

Earthwork (2009)

Directed by Chris Ordal

In 1994, real-life crop artist Stan Herd traveled from Kansas to Manhattan's Upper West Side to create a massive environmental artwork on land owned by Donald Trump.

The Sunset Sky (2009)

Directed by Olivier Bernier

In a story of human perseverance, Jennifer, who has a complex relationship with her autistic brother, tries abandoning him. When secrets from her past creep up she realizes that she needs him as much as he needs her.

What's the Matter with Kansas? (2009)

Directed by Joe Winston

In 'What's the Matter with Kansas?' a politically active Kansas mega-church splinters, moves to an amusement park, and when that fails, a Best Western motel. Meanwhile, an idealistic farmer revives Kansas' progressive tradition, taking his message all the way to Washington, D.C.

Air: The Musical (2010)

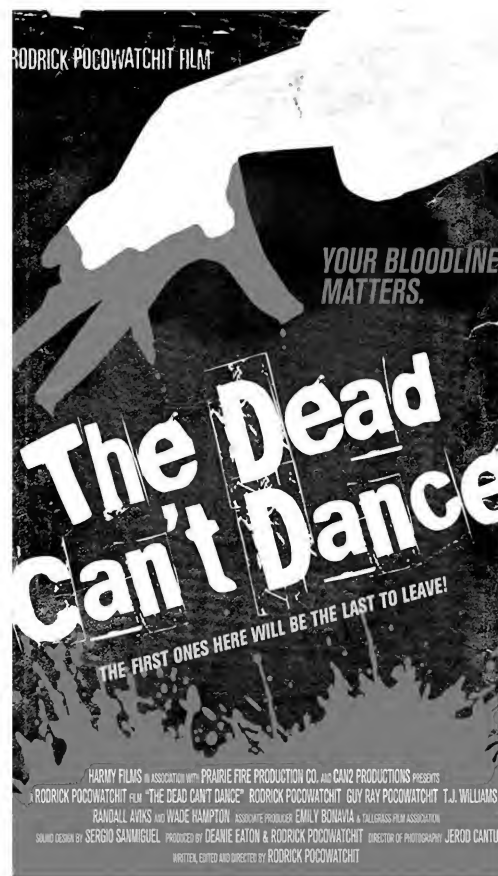
Directed by Jeremy Osborn

Three musical stories of people who feel out of place in the world, and their longing to find a connection with someone else.

The Dead Can't Dance (2010)

Directed by Rodrick Pocowatchit

Wichitan Rodrick Pocowatchit has made a few features and several shorts in Kansas since 2003, with this Native-American zombie-comedy being the most well known.



The Casserole Club (2011)

Directed by Steve Balderson

Steve Balderson's new film, **The Casserole Club** focuses on a group of mod 1960's era suburban housewives.

Rhino (2012)

Directed by Patrick Rea

An NFL veteran who's become a college-town drug kingpin takes in a protégé, but eventually the relationship turns volatile and deadly.

Destination Planet Negro (2013)

Directed by Kevin Wilmott

In 1939, African American leaders respond to Jim Crow segregation by building a rocket to colonize Mars. The three-person crew blasts off, but time travel instead, arriving in present-day America revealing much about race today.

Nailbiter (2013)

Directed by Patrick Rea

The Maguire family is forced to take sudden refuge in a seemingly abandoned storm cellar from a deadly tornado.

Wichita (2014)

Directed by Nicholas Barton

A drifter, a fugitive, and a bounty hunter all land in the sleepy cow town of Wichita, Ks during the 1882 cattle runs and find out there's far more than meets the eye in this Western/Noir.

Jawhawkers (2014)

Directed by Kevin Wilmott

A group of unlikely allies modernized college sports and changed a small Midwestern town, serving as a parallel to the Civil Rights movement that would transform the entire American society.

The Sublime and Beautiful (2014)

Directed by Blake Robbins

David Conrad is a college professor and sometimes philanderer raising three children in a small Kansas suburb with his wife Kelly.

The Matchbreaker (2016)

Directed by Caleb Vetter

When an idealistic romantic gets fired from his day job, he is offered a "one-time gig" to break up a girl's relationship for her disapproving parents.

What We've Become (2016)

Directed by Jennifer Nelson

(No synopsis available)

The Profit (2017)

Directed by Kevin Wilmott

Joseph "The Profit" Smith is an engaging, gregarious seven-foot pro basketball All Star. Profit is faced with the kind of adult dilemma he has steadfastly avoided - should he take the deal and enjoy the ride, or man-up, confront the corruption and live with the consequences?



The Tree (2017)

Directed by Stephen Wallace Pruitt

Inspired by an actual friendship between the director's mother and his mother's best friend, 'The Tree' is a poignant, heart-warming story about an 88 year-old widow (Dorothy Thorp) who takes a road trip from Wamego, Kansas.

The Dreams of Rene Sendam (2017)

Directed by Joshua Zev Nathan

(No synopsis available)

Different Flowers (2017)


Directed by Morgan Cameron

On the day of her big Midwestern wedding, Millie, a persnickety bride, jilts her finance at the altar with the help of her spunky younger sister, Emma, and embarks on a life-changing adventure. Starring and produced by Shelley Long. Filmed entirely on location in Dameron's hometown, Kansas City.

The Outhouse: The Film 1985 - 1997 (2017)

Directed by Brad Norman

A documentary film about a punk rock club in the middle of a corn-field in Kansas.

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THE OUTHOUSE
The Film
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10:p.m. AFTER PARTY With:

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Lindsay Wagner

Stan Lee Museum
Collection

John DeMaggio
(Futurama, Bender)

Pirates of the Caribbean
Prop Collection Display

Tom Kenny
(SpongeBob Squarepants)

THE INCREDIBLY STRANGE FILM SHOW

The Incredibly Strange Film Show was a series of documentaries with British Broadcasting host Jonathan Ross exploring the world of “B movie” film directors. The episodes were focused on the careers of film directors who were either offbeat or those well known in foreign markets but who have remained unknown in America. Jonathan Ross traveled the world to interview genre directors such as Herschell Gordon Lewis (**Blood Feast**, **2,000 Maniacs**), Sam Raimi (**Evil Dead**, **Darkman**), Doris Wishman (**Nude on the Moon**, **Deadly Weapons**), Ed Wood Jr. (**Plan 9 From Outer Space**), Jackie Chan (**Armour of God**, **Police Story**) and many other notable filmmakers who had their own unique styles of film making and

had made worthy contributions to the world of cinema. Weird movie genres, like Mexican wrestling films and Hong Kong horror films, were also examined in the series. The show originally aired in 1988 on BBC Channel 4 in Britain followed by a second season with an alternate title **Son of The Incredibly Strange Film Show** which aired the following year. The show later aired in the US on **The Learning Channel** in the early 1990s.

Jonathan Ross has continued making interest television programs that mostly explore his fascination with Asian culture. He produced a series that followed in the footsteps of **The Incredibly Strange Film Show** called Jonathan Ross Presents for One Week Only” which featured filmmakers including Alejandro Jodorowsky and David Lynch. This show’s episode is often confused online or have been listed as episodes of **The Incredibly Strange Film Show**. Later in another series called **Asian Invasion**, a three-part mini-series which aired on BBC Four in 2006. Ross focused on East Asian cinema, the series looked at some of the most famous films, actors and directors in Japan, Korea, and Hong Kong. There was also a book produced that greatly expanded on the information presented in **The Incredibly Strange Film Show**, a book called **The Incredibly Strange Film Book** written by Ross, published in 1993. Another series that was produced by Ross that followed a similar path, but was more about culture, is his series **Jap-anarama**. Ross owned a home in Japan and appears to have spent years exploring every aspect of Japanese culture, an amazing series that explores art, terminology, offbeat lifestyles, and much more.



Host, Jonathan Ross

The series hasn’t ever been released on DVD for home viewing, with the exception of poor quality bootleg editions. From what we understand, the BBC wasn’t ever able to obtain all of the rights from the interviews to produce a commercial DVD collection. Most all of the episodes can currently be viewed on YouTube, although the quality of the video is usually low grade recordings from homemade VHS copies.

Incredibly Strange Episode List:

Incredibly Strange Film Show

Series 1, 1988

01 - John Waters

Including interviews with Glen Milstead (AKA Divine), Mink Stole, John Waters

02 - Ray Dennis Steckler

Including interviews with Ray Dennis Steckler, George Morgan, Johnny Legend, Don Knivling

03 - Herschell Gordon Lewis

Including interviews with David Friedman, Ronny Kerwin, H.G. Lewis

04 - Ted V. Mikels

Including interviews with Wendy Altimura, Ted V. Mikels, Doreen Ross, Tura Satana, Sherri Vernon

05 - Sam Raimi

Including interviews with Bruce Campbell, Scott Spiegel, Sam Raimi

06 - Russ Meyer

Including interviews with David Friedman, Roger Ebert, Tura Satana, Russ Meyer



John Waters

Son of The Incredibly Strange Film Show

Series 2, 1989

01 - Jackie Chan

Including interviews with Jackie Chan, Willie Chan, Maggie Cheung

02 - Fred Olen Ray & Doris Wishman

Including interviews with Stephanie Fitzpatrick, Fred Olen Ray, Teagan, David Friedman, Doris Wishman

03 - The Legend of El Santo

Including interviews with Jaime Almeida, The Blue Demon, Son of the Blue Demon, Lorena Velasquez, Johnny Legend, Marlo Guerrero, El Santo, The Son of El Santo

04 - Ed Wood, Jr

Including interviews with Rudolph Grey, Dolores Fuller, Valda Hansen, Paul Marco, Harry Medved, Norma McCarthy, Maila Nurmi (AKA Vampira)

05 - Tsui Hark & Stuart Gordon

Including interviews with John Cheung, Tsui Hark, Tony Rayns, Nanson Shi, John Carl Beuchler, Jeffrey Combs, Stuart Gordon, Brian Yuzna

06 - George Romero & Tom Savini

Including interviews with George Romero, Tom Savini, Lorie Cardille



Sam Raimi



George Romero



Doris Wishman



Jackie Chan



Tsui Hark



Herschell Gordon Lewis

THE INCREDIBLY STRANGE FILM SHOW



BRUCE CAMPBELL
ACTOR/PRODUCER



Ted V. Mikels

Lost On-Set Photos from KSAS Tom Leahy “Nightmare” Shoots

During the 1980s return of the classic Wichita Horror Host program **Nightmare**, Jeff Kilian visited the set taking numerous photos of the production. The following are some of our picks as the best photos that we scanned a long-time back before the originals were lost.









NIGHTMARE:
THE HOST

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